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A CYCLE OF LOVE-LYRICS

WORDS BY WILLIAM ELLERY LEONARD

MUSIC BY LOUIS ADOLPHE COERNE

OP. 73. THEMATICALLY CORRELATED.

MEDIUM VOICE

Clayton F. Summy Co Publishers Chicago

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A CYCLE OF LOVE-LYRICS

WORDS BY

William Ellery Leonard

MUSIC BY

LOUIS ADOLPHE COERNE

Op. 73.

(Thematically Correlated)

I. I Need You So

II. You Will Understand

III. I Have Your Word

IV. Crones Of The Valley

V. Window And Hearth

(The five songs, each of which has its own completeness, form, when combined, a larger unit with implicit narrative: that is, they represent an attempt at a true "lyrical ballad".)

(Medium Voice)

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C.F.S. Co. 1588.

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Thematic Correlation.

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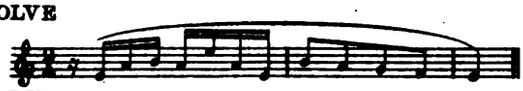
I. I Need You So.

1. MOTIVE OF RESOLVE



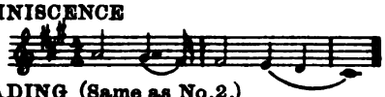
2. MOTIVE OF PLEADING

3. MOTIVE OF MAIDENHOOD

4. MOTIVE OF WOMANHOOD

II. You Will Understand.

5. MOTIVE OF REMINISCENCE

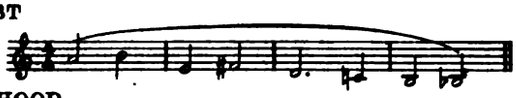


6. MOTIVE OF PLEADING (Same as No. 2.)

7. MOTIVE OF SYMPATHETIC ACCORD

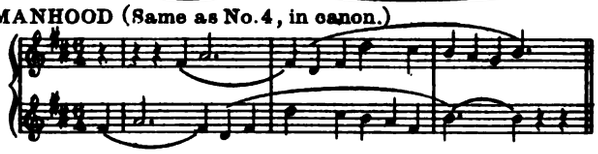
III. I Have Your Word.

8. MOTIVE OF DOUBT



9. MOTIVE OF MANHOOD

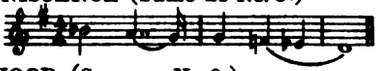
10. MOTIVE OF WOMANHOOD (Same as No. 4, in canon.)



IV. Crones of the Valley.

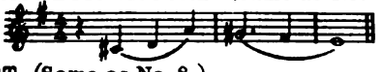
11. MOTIVE OF RESOLVE (Same as No. 1.)

12. MOTIVE OF REMINISCENCE (Same as No. 5.)

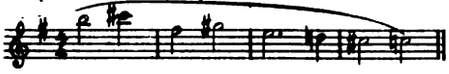


13. MOTIVE OF MANHOOD (Same as No. 9.)

14. MOTIVE OF SYMPATHETIC ACCORD (Same as No. 7.)



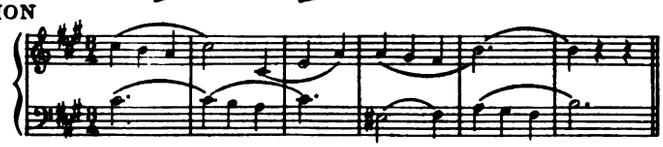
15. MOTIVE OF DOUBT (Same as No. 8.)



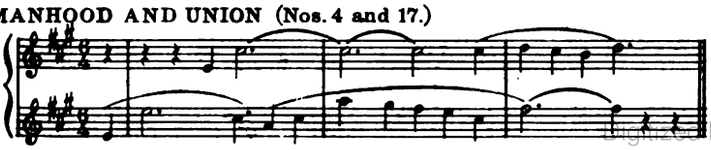
V. Window and Hearth.

16. MOTIVE OF MAIDENHOOD (Same as No. 3.)

17. MOTIVE OF UNION



18. MOTIVE OF WOMANHOOD AND UNION (Nos. 4 and 17.)



JAN 1916

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I. I Need You So

Come, love, to me! Old griefs have made me dumb,
My palms not yet can bring you flowers, I know.
I can but plead, belovèd, "Come, O come,—
I need you so!"

Come! though my eyes be sobered by the stars,
My feet long lame from wanderings in the snow,
Some joy and some great kindness shall be ours:
I need you so!

II. You Will Understand

You have had sorrow, dearest, you no less.
Tears, secret tears, when none were nigh to guess,
Tears, when the strangers led you by the hand—
O you will understand.

You have had sorrow, dearest, you no less.
You drank love's cup from springs of bitterness,
And purchased hope erewhile in Deadmen's Land —
O you will understand.

III. I Have Your Word

I have your word; you trembled not, nor clung,
But spake it eye to eye,—
A woman, though so beautiful and young,
So strong to live or die.

I have your word; 'twas by no glimmering stair,
No odorous garden close;
But the sun heard you and the mountain air,
The oak and the wild rose.

IV. Crones Of The Valley

Crones of the valley saw you on the lea,
Down from the mountain on that morn with me,
And whispered wildly close against your side:
"Of old a strange and evil man was he."
And, braving scorn and slander, you replied:
"And were it true, my love has set him free"—
And passed along in faith and peace and pride,
"And were it true, my love has set him free."

V. Window And Hearth

We have a window high above the throng,
Above the cars that rumble all day long;
And over autumn tree-tops in the park,
We watch the cold red sunset in the dark.

We have a hearth, and its mysterious blaze
Consumes sad memories of other days;
Hand clasped in hand we name the years-to-be
Here in the city of the inland sea.

William Ellery Leonard.

Madison, Wisconsin, November, 1914.

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I NEED YOU SO

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE
Op. 73, No. 1.

Fast and urgently.

f

Come, love, to me! Old

MOTIVE OF RESOLVE.

MOTIVE OF PLEADING.

f *mf*

griefs have made me dumb, My palms not yet can bring you flow'rs, I

know. I can but plead, I can but plead, be - lov - èd,

sf *sf*

Not fast; gracefully.

"Come, O come,—

MOTIVE OF MAIDENHOOD.

mp

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Broadly.

very softly and dreamily throughout.

sustained. *f* *pp*

I need you so!" Come! Come!

sustained. *mf* *ppp una corda* *sempre* MO-

tho' my eyes be so - ber'd by the stars, My feet long lame from

TIVE OF WOMANHOOD.

legato

pp sempre

wan - d'rings in the snow, Some joy and some great kind-ness shal' be

ppsempre

ppp

ours: I need you so!

ppp

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Fast and urgently.

MOTIVE OF RESOLVE.

MOTIVE OF PLEADING.

Come, love, to me! Old griefs have made me dumb, My palms not yet can bring you flow'rs, I know. I can but plead, I can but plead, be - lov - èd, "Come, O come,

Not fast; gracefully.

MOTIVE OF MAIDENHOOD.

sustained.

I need you so!"

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YOU WILL UNDERSTAND.

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE
Op. 73, No. 2.

Very slowly and simply.

p

You have had sor - row,

MOTIVE OF REMINISCENCE.

MOTIVE OF PLEADING.

mp

p

dear - est, you no less. Tears, se - cret tears, when none were nigh to

guess, Tears, when the stran - gers

MOTIVE OF REMINISCENCE.

p

sustained.

p dolce.

led you by the hand— O you will un - der -

MOTIVE OF SYMPATHETIC ACCORD.

p dolce.

pp

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Tempo I.

stand. You have had

MOTIVE OF REMINISCENCE. MOTIVE OF PLEAD-

dolciss. *mp* *p*

Ped. *sempre* ✻

sor - row, dear - est, you no less. You drank love's cup from

ING.

springs of bit - ter - ness, And pur-chased hope ere-

MOTIVE OF REMINISCENCE.

p

Ped. ✻

sustained. *p dolce.*

while in Dead-men's Land — O you will un - der - stand.

MOTIVE OF SYMPATHETIC ACCORD.

p dolce. *pp* *dolciss.*

Ped. *sempre* ✻

Ped. ✻

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I HAVE YOUR WORD.

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE
Op. 78, No. 3.

Deliberately.

MOTIVE OF DOUBT.

pp mysteriously.

mf

I have your word; you trem-bled not, nor

MOTIVE OF MANHOOD.

mf

clung, But spake it eye to eye,

with expression.

* *Broadly.*

f

A wo - man, tho' so beau - ti - ful and young, so

MOTIVE OF WOMANHOOD.

f

legato

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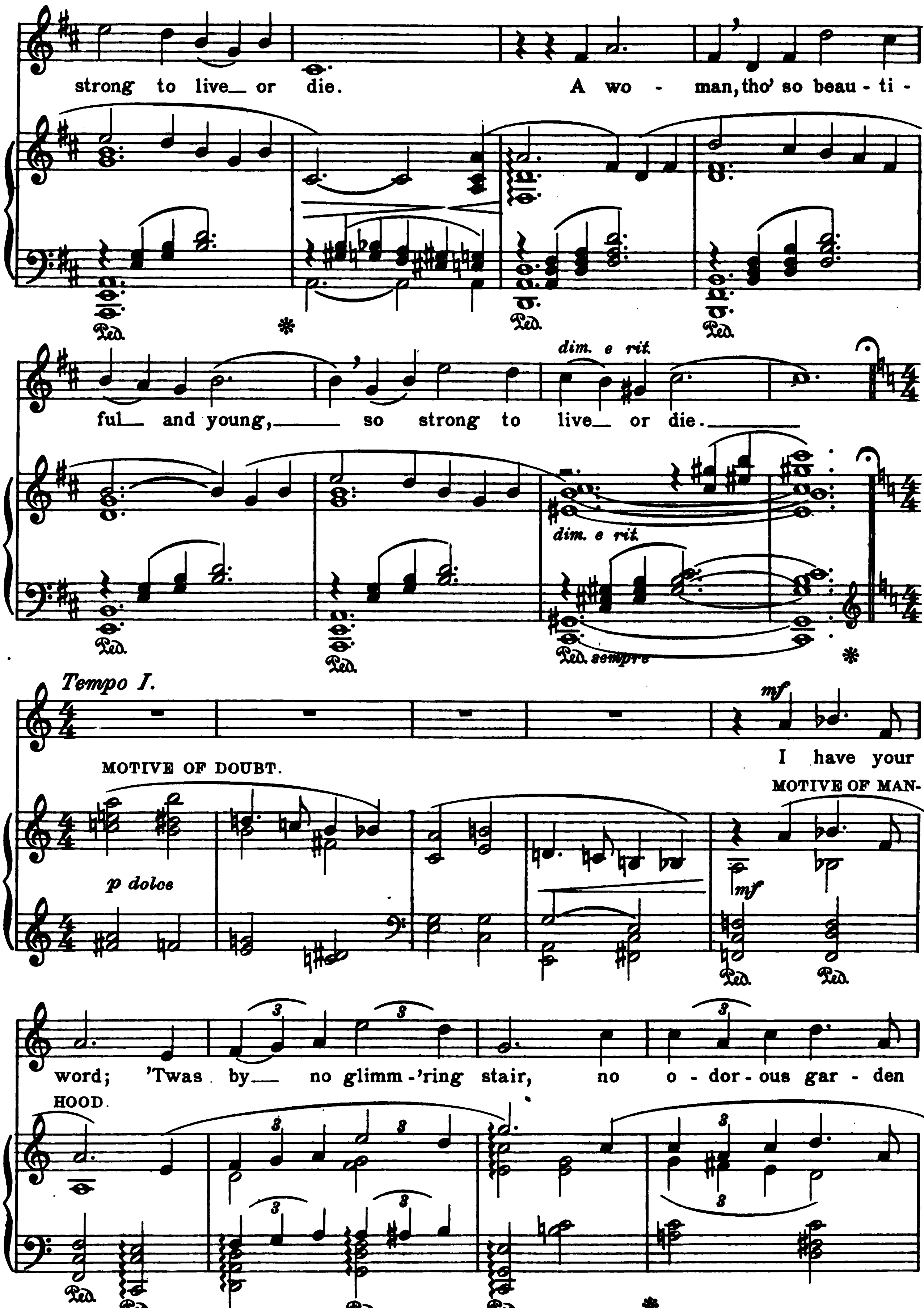

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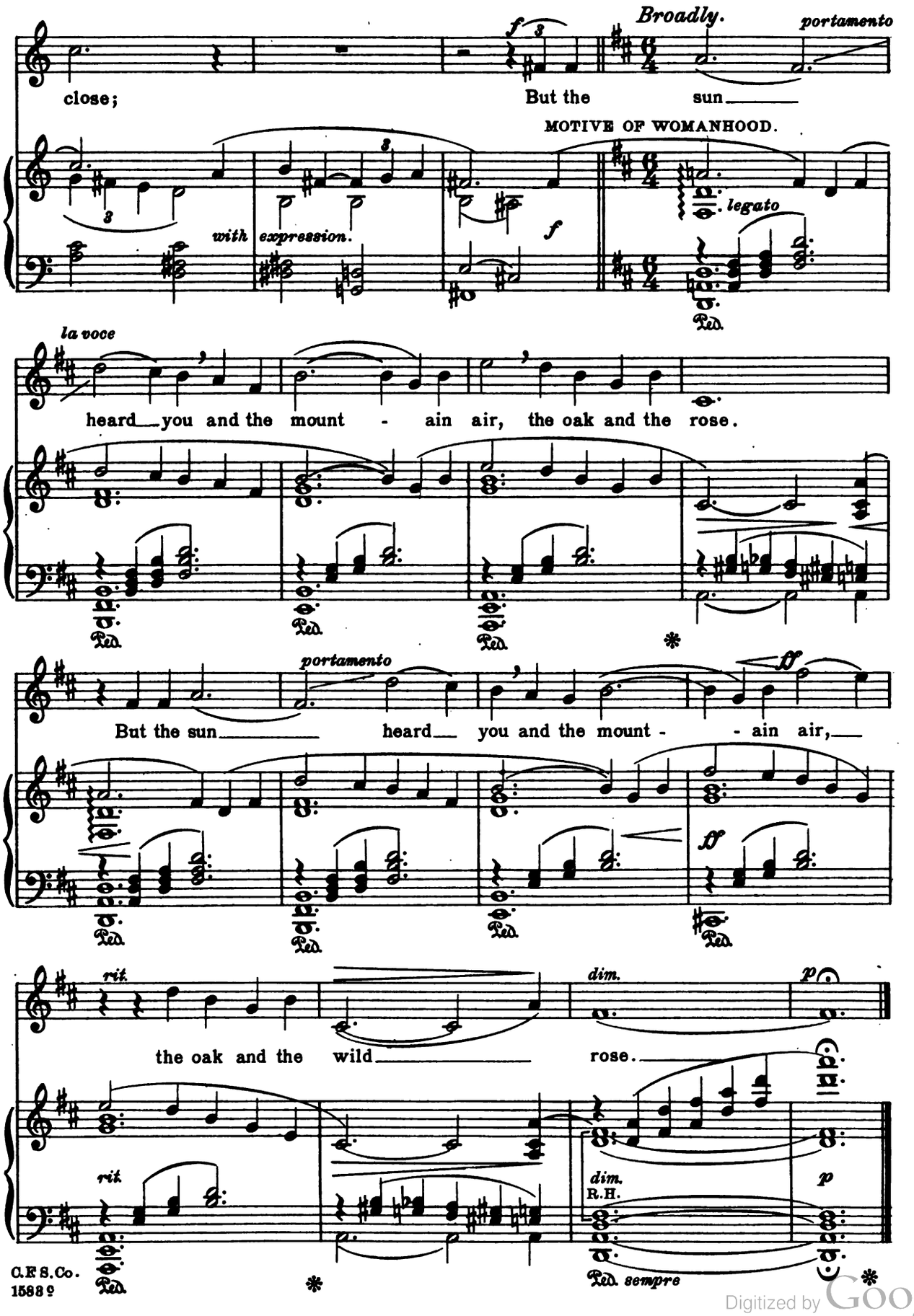

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CRONES OF THE VALLEY.

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE
Op. 78, No. 4.

Fast and urgently.

MOTIVE OF RESOLVE.

f

Ped. *sempre*

Ped. *sempre*

Deliberately.

mf

Moderately slow.

Crones of the val - ley

MOTIVE OF REMINISCENCE.

MOTIVE OF MANHOOD.

mp

mf

saw you on the lea, Down from the moun-tain on that

Ped.

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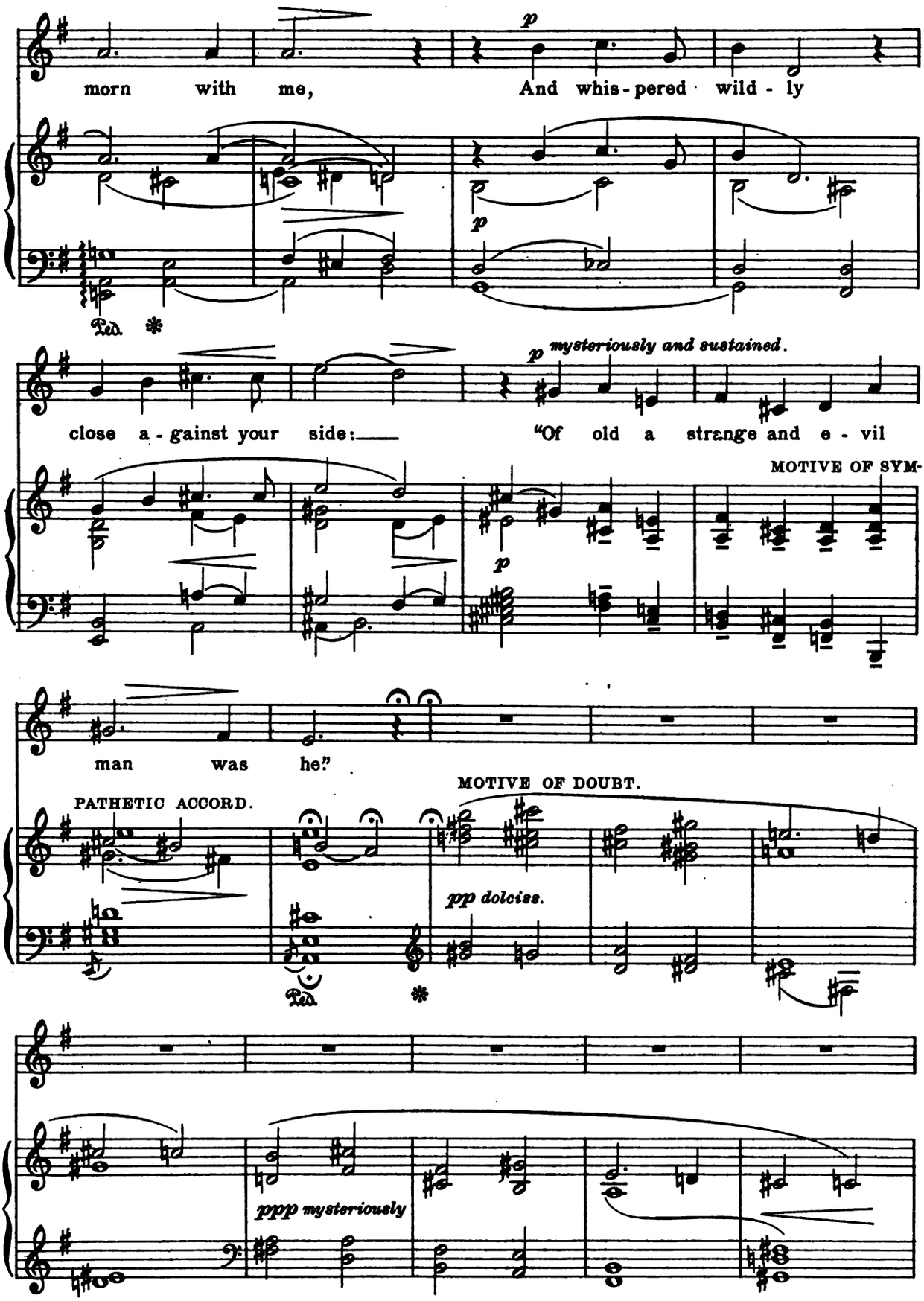

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Tempo I.

mf

And, brav - ing scorn and slan - der, you re - plied:

MOTIVE OF MANHOOD.

mf

f

"And were it true, my love has set him free"—

f

Ped. Ped. *

mf

And passed a - long in faith and peace and pride,—

mf

sustained and with fervor.

ff

rallen.

"And were it true, my love has set— him free?"—

MOTIVE OF SYMPATHETIC ACCORD.

ff

rallen.

p dolce

Ped. *

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WINDOW AND HEARTH.

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE
Op. 78, No. 5.

Gracefully.

MOTIVE OF MAIDENHOOD.

mp *p*

Ped. Ped. Ped. Ped.

Quite fast and with flowing motion.

mf

We have a win - dow high a - bove the throng, A -

MOTIVE OF UNION.

mf

Ped.

bove the cars that rum - ble all day long; And

o - ver au - tumn tree - tops in the park, We watch the

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rallen. *a tempo*

cold red sun set in the dark.

rallen. *a tempo* *p dolce.*

Ped. Ped. ✻

poco rit. *Tempo I.* *mf*

We have a hearth, and

poco rit. MOTIVE OF UNION. *mf*

Ped.

its mys - ter - ious blaze Con - sumes sad mem - o - ries of

✻

oth - er days; Hand clasped in hand we

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rallen.

name the years to be Here is the ci - ty of the

rallen.

Ped. Ped. *

a tempo poco rit.

in - land sea.

a tempo poco rit.

p dolce p

Very broadly and majestically.

f

We watch the

MOTIVE OF WOMANHOOD.

p f

Ped. Ped.

MOTIVE OF UNION.

cold- red sun. - - - set in the

Ped. Ped. Ped. *

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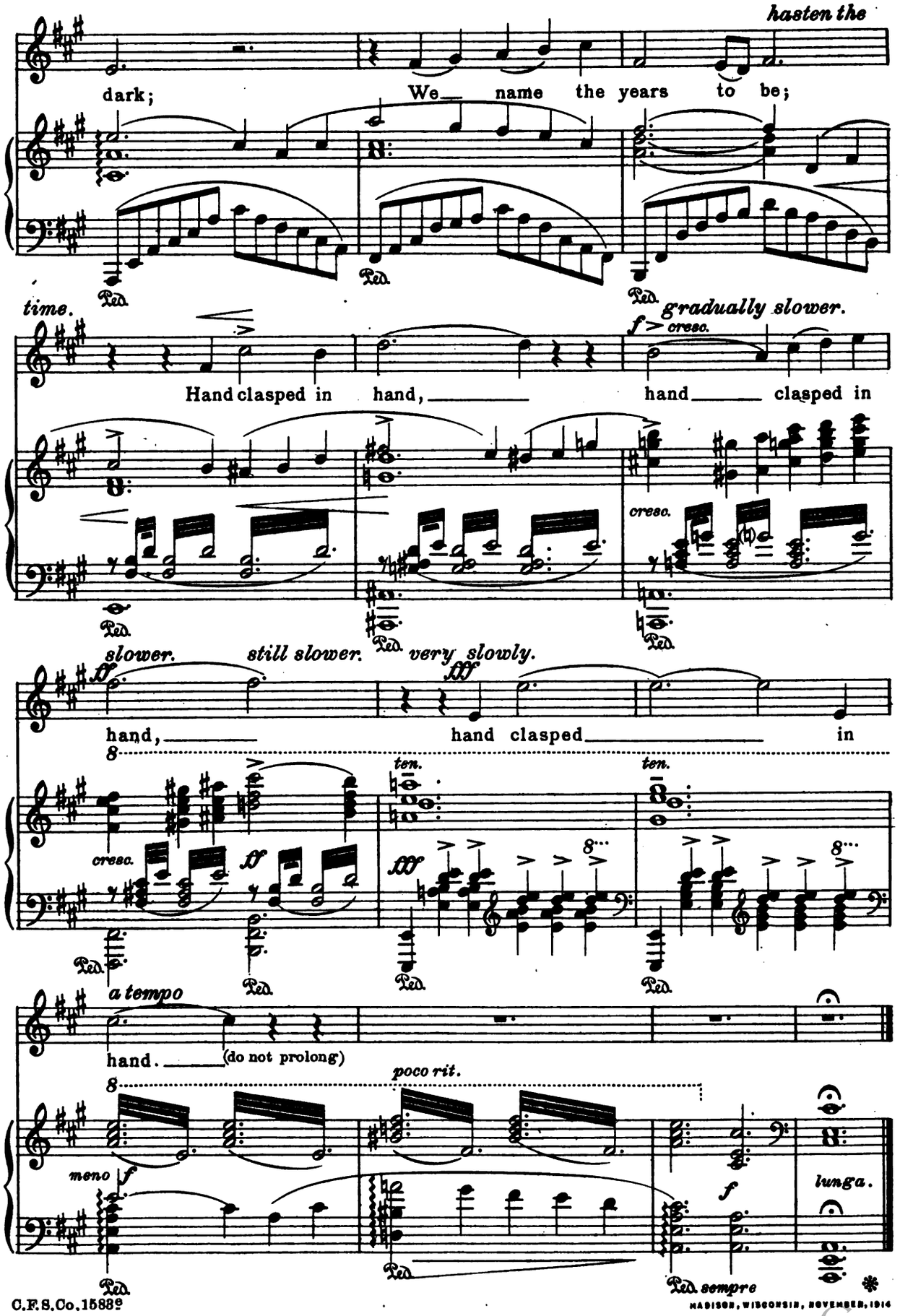

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INLAND WATERS

A CYCLE OF FIVE LYRICS

Words by

WILLIAM ELLERY LEONARD

Music by

LOUIS ADOLPHE COERNE

OPUS 76

MEDIUM VOICE

Price $ 1.25

Clayton F. Summy Co Publishers Chicago

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To Mrs. John A. James James
Saint Louis, Missouri

INLAND WATERS

A Cycle of Five Lyrics

WORDS BY

William Ellery Leonard

MUSIC BY

LOUIS ADOLPHE COERNE

Op. 76.

I. In Twilight

II. The Bells Are Ringing Far Away

III. Drifting At Midnight

IV. By Land And Water

V. Willow Walk

(Medium Voice)

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I. In Twilight

Moon in the west,
O'er hill and golden cloud and river:
What would I pray thee give her?—
Give her thy rest.

Star on the slope,
O'er wave and wand'ring sail and twilight:
What would I pray of thy light?—
Give her thy hope.

II. The Bells Are Ringing Far Away (CANOE SONG)

In low canoe by willow trees,
Amid the rushes by a boulder,
My paddle blade across my knees,
The moon behind my lady's shoulder:
"The bells are ringing far away?"

Across the hills the cattle come,
The little steamer rounds the cove,
And twilight calls the children home
Along the pathway of the grove:
"The bells are ringing far away?"

And if my paddle I must swing,
Now back again along the shore,
O love, you'll still have time to sing
To lake and moon and me once more:
"The bells are ringing far away?"

III. Drifting At Midnight

Just to be drifting, drifting,
Out with the stars afloat,
As the waters are lifting, lifting,
Gently my little boat,
And the shadowy trees are shifting,
And the land-bird wails its note.

Love, you are dreaming, dreaming,
Yonder at home by the pine,
But your eyes they are gleaming, gleaming,
Here through the star-dust on mine,
And the peace of the midnight is teeming
With eery things and divine.

IV. By Land And Water

My pony is hid in a hollow
(Up there with the thrush and the lark),
And whatever good riders may follow,
May they get to the inn before dark!...
I've a bank in the shade at the end of the glade—
Hark, hark!

Her boat in the cattails is hiding
(Down there with the turtle and quail),
And wherever her sisters be riding,
May the sunset be gold on the sail!...
She's coming in white, through the birches, alight—
Hail! hail!

V. Willow Walk

Lean across the rail, love, lean and look below,
See the swampy waters by the rushes glow,
And a thousand froggies, all in pea-green jacket!—
What a-what a, what a-what a,
What a, what a racket!

Lounge along the rail, love, lounge and look ahead,
See the scraggly willows, round the wharf and shed,
And a hundred black-birds, with the scarlet shoulder!—
Cheep and chirp, O! cheep and chirp, O!
Till the year is older!

William Ellery Leonard.

Madison, Wisconsin, February, 1915.

C. F. S. Co. 1617-15

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IN TWILIGHT

WILLIAM ELLERY LEONARD.

LOUIS ADOLPHE COERNE.
Op. 76, No. 1.

Very slowly and broadly.

mf Moon in the west, o'er hill and gold - en cloud and ri - ver:

p *mf* *L. H.*

f What would I pray thee give her?... Give her thy rest.

rit. *p dim.* *pp*

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a tempo *mf*

Star on the slope, o'er wave and

a tempo *p* *mf*

Ped. *

wan - d'ring sail and— twi - light: What would I

f *L.H.* *f*

Ped. Ped. * Ped. * Ped. *

pray of thy light? . . . Give her thy hope.

rit. *p dim.* *pp*

rit. *p dim.* *pp*

Ped. *

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THE BELLS ARE RINGING FAR AWAY

(Canoe Song)

(Companion song to "IN TWILIGHT" by the same authors.)

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE.
Op. 76, No. 2.

With flowing motion.

mp

In low ca - noe by wil - low trees,

p *mp*

A-mid the rush-es by a bould - er, My pad-dle blade a-cross my

poco f *sostenuto* *rit.* *dolce* *p*

knees, The moon be-hind my la - dy's should - er: "The

sostenuto *rit.*

poco f

Ped. *

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Faster

pp

bells are ring- ing far a - way."

p dolce

pp

a tempo

mp

A- cross the hills the cat - tle come,

a tempo

p

mp

The lit - tle steam-er rounds the cove, And twi-light calls the child-ren

sostenuto

poco f

rit.

dolce

p

home A - long the path-way of the grove: "The

sostenuto

rit.

poco f

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Faster

pp *mf*

bells are ring-ing far a - way." And

p dolce *pp* *mf*

a tempo *rallen.*

if my pad - dle I must swing, now back a - gain a - long the shore,

a tempo *rallen.*

mp a tempo *poco f sostenuto*

O love you'll still have time to sing To lake and moon and me once

mp a tempo *poco f sostenuto*

rit. *p dolce* *Faster* *ppp*

more: "The bells are ring-ing far a - way."

rit. *p dolce* *pp* *ppp.*

Ped. sempre ppp

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DRIFTING AT MIDNIGHT

WILLIAM ELLERY LEONARD.

LOUIS ADOLPHE COERNE.
Op. 76, No. 3.

Quietly; not fast.

p (WHIPPOORWILL.)

rit.

dolce

Dreamily; with flowing motion.

mp

Just to be drift - ing,

a tempo

rit.

mp

drift - ing, Out with the stars— a - float,

As the wa - ters are lift - ing, lift - ing,

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p

Gent - ly my lit - tle boat, And the

p

Quietly

dolce

sha - dow - y trees— are shift - ing, And the land - bird

dolce

rit. a tempo

Dreamily; as before

mp

wails its note. Love, you are

rit. a tempo

dolciss.

rit.

mp

dream - ing, dream - ing, Yon - der at home by the

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pine, But your eyes they are gleam - ing,

gleam - ing, Here thro' the star - dust on mine,

p *Quietly* *dolce*

And the peace of the mid-night is teem - ing With

p *dolce*

rit.

ee - - - ry things and di - vine.

rit. *dolciss.* *p* *mp* *p*

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BY LAND AND WATER

WILLIAM ELLERY LEONARD.

LOUIS ADOLPHE COERNE.
Op. 76, No. 4.

Allegretto.

mf

My po - ny is hid in a hol - low (Up

p *ad libitum* *pp* *mf*

there with the thrush and the lark,) And what - ev - er good rid - ers may

R.H. L.H.

fol - low, May they get to the inn be fore dark!..... I've a

accel. *f* *ad libitum* *p* *lunga* *pp*

bank in the shade at the end of the glade,— Hark! Hark! Hark!

accel. *f* *p* *pp*

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mf *a tempo*

Her boat in the cat-tails is hid-ing (Down

ad lib. *mp* *p* *mf* *a tempo*

there with the tur-tle and quail,) And wher-ev-er her sis-ters be

R.H. L.H.

rid-ing, May the sun-set be gold on the sail! ..... She's

accel. *f* *ad lib.* *mf* *p*

com-ing in white, thro' the birch-es, a-light,— Hail! Hail! Hail!

accel. *f* *mp* *pp*

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WILLOW WALK

WILLIAM ELLERY LEONARD.

LOUIS ADOLPHE COERNE.
Op. 76, No. 5.

Moderately fast and playfully.

f

mf

(*Do not retard.*)

Lean a - cross the rail, love,

mf

lean and look be - low, See the swamp-y wa - ters

Ped. Ped.

by the rush - es glow, And a hun - dred frog - gies,

Ped. Ped.

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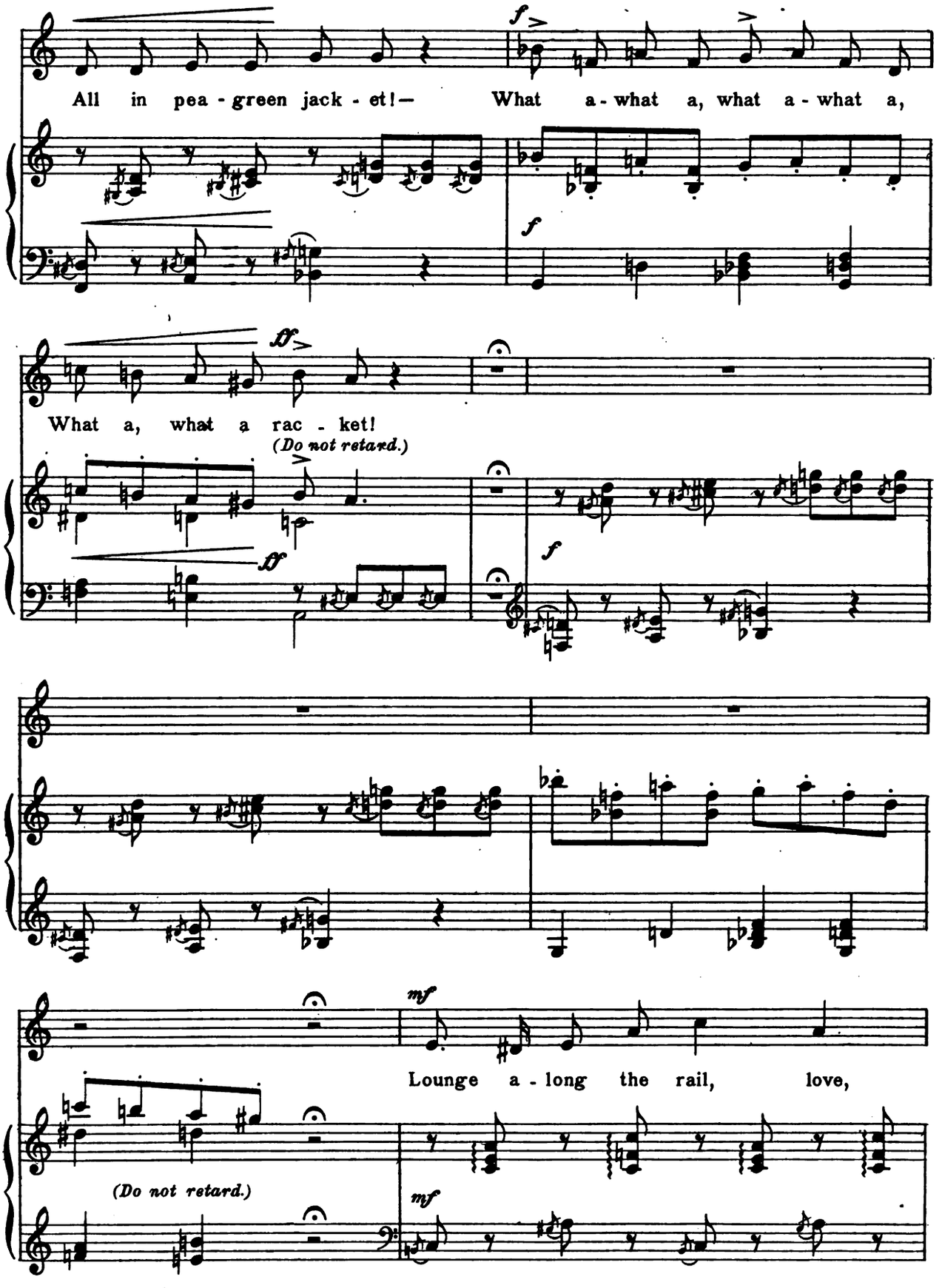

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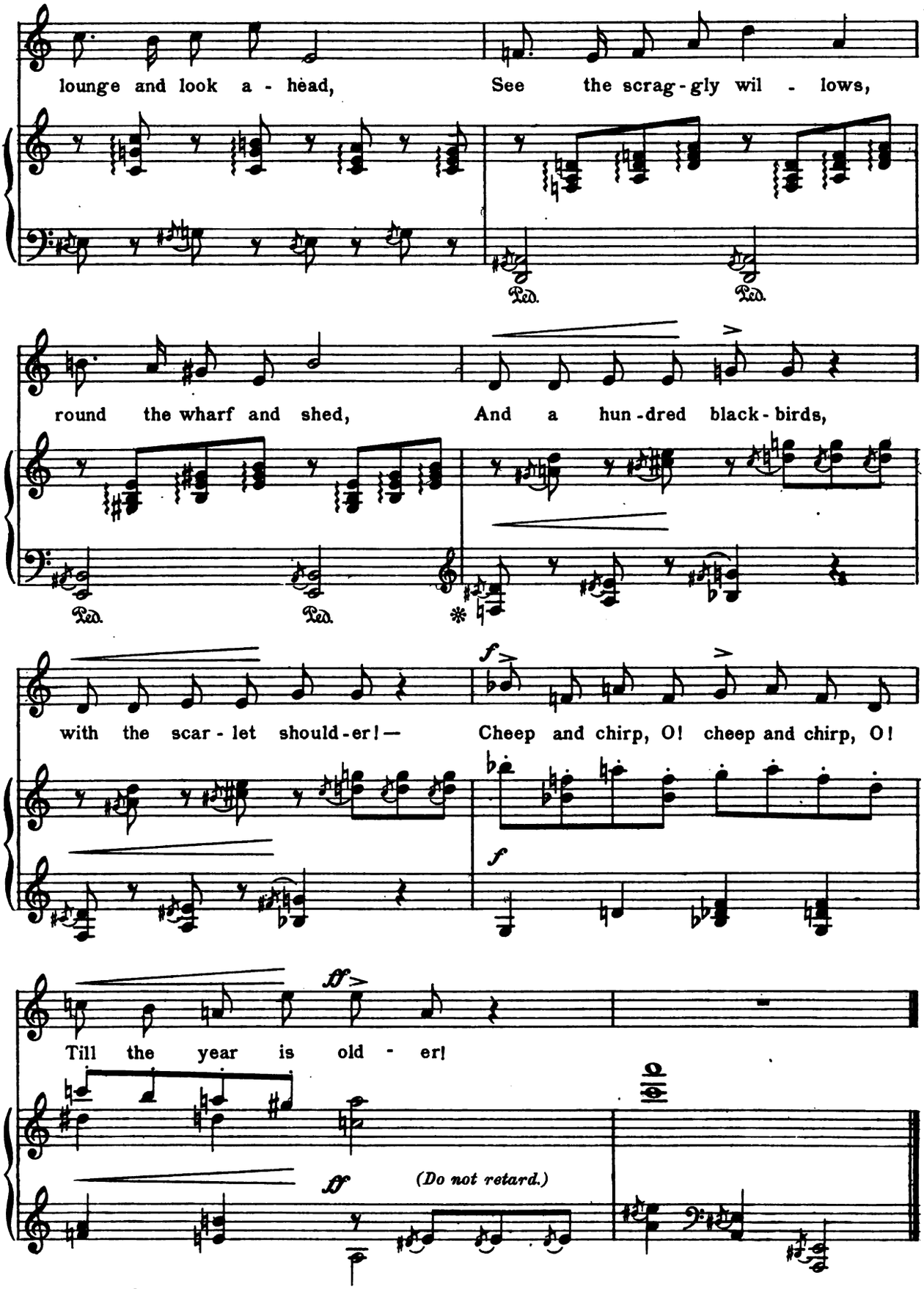

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FLOWER~LYRICS

WORDS BY

WILLIAM ELLERY LEONARD

MUSIC BY

LOUIS ADOLPHE COERNE

OPUS 77

Price $ 1.25

Clayton F. Summy Co Publishers Chicago

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To Mrs. Salome Wingate Sanders
Madison, Wisconsin

FLOWER-LYRICS

WORDS BY

William Ellery Leonard

MUSIC BY

LOUIS ADOLPHE COERNE

Op. 77.

I. Wild Violet

II. Garden Rose-Bud

III. Pond-Lily

IV. Wild Rose

V. Cardinal Flower

(Medium Voice)

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I. Wild Violet

Out of the moss and under the fern
Where no breeze blows,
Purple and pale, in woodsy dale,
After the snows.

Dew on her stem and cool green leaf,
Where no sun glows,
Will she be dead, ere blaze the red
Poppy and rose?

II. Garden Rose-Bud

Tipped with white in the moon's half-light—
Moonlight and starlight and lamp at the door—
Out in the garden afloat on the night,
Now as the dancers are crossing the floor.

Roses in bloom with the summer's perfume,
Roses are swaying from bodice and hair;
Out in the garden alone in the gloom,
You on the morrow alone will be fair.

III. Pond-Lily

Floater on the sultry pool,
Chaste and delicate and cool,
Round her weeds and sticks and scum—
Winds, be gentle when ye come!
(Lily, O lily, my lily!)

Cup of sunshine,— on her brim
Dragonfly aslant and slim—
Someone shouts for me to take—
No, not for my true love's sake!
(Lily, O lily, my lily!)

IV. Wild Rose

Rocks are around thee,
Thickets have bound thee,
Dust has defiled;
Yet I have found thee,
Rose of the wild.

Bees pass above thee,
Birds will naught of thee,
Rose of the wild;
Why do I love thee,
Like a lost child?

V. Cardinal Flower

I cannot praise thee well:
I had a lad's brief look—
What was thy shape and smell,
When, coming down the dell,
We waded in the brook?

But as I hear thy name,
Amid the flags I see
A long stem tipped with flame,
And think of her who came,
The barefoot girl with me.

William Ellery Leonard.

Madison, Wisconsin, February, 1915.

C. F. S. Co. 1618.

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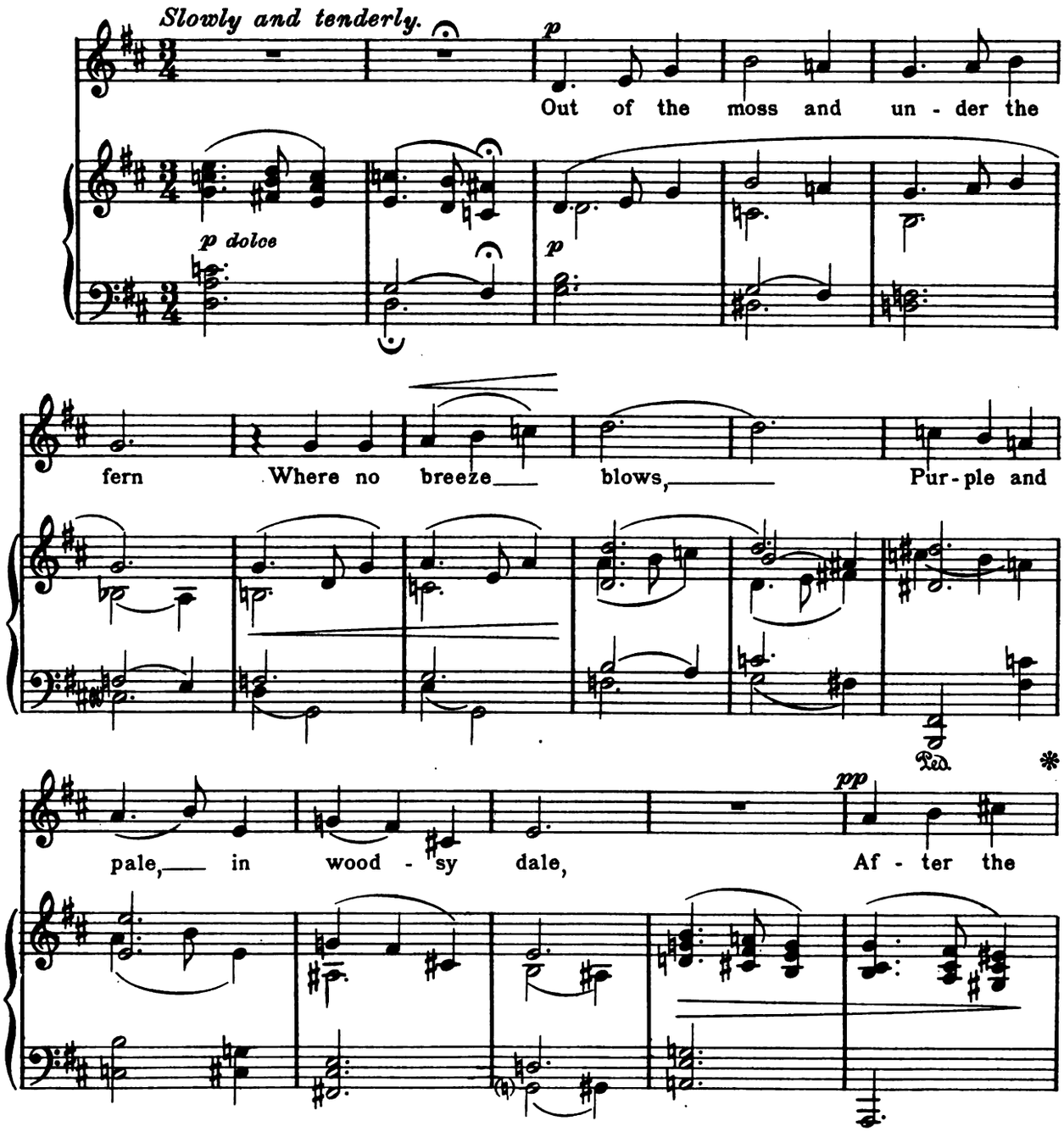
WILD VIOLET

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE
Op. 77, No. 1.

This first song in the cycle of flower-lyrics may be regarded as the prelude to the succeeding songs. Its formal musical structure is therefore designedly confined to one form of accepted tradition which consists of two 16-measure musical sentences. Its conclusion in the dominant, however, was suggested by the text, and leads also to the key of the succeeding song.

(These explanatory remarks are designed to be read to the audience before the rendition of each song.)



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snows. Dew on her

pp *ppp* *p dolce* *p*

stem and cool green leaf, Where no sun

glows, Will she be

mf *mf*

Ped. *

dim. e rit. *p*

dead, ere blaze the red Pop - py and rose?

dim. e rit. *p* *pp*

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GARDEN ROSE-BUD

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE
Op.77, No. 2.

The adherence to conventional dance form for this song was induced by the poetic idea of "reminiscence." Its artistic interpretation for this cycle requires entire elimination of robust style of diction or loud volume of tone both vocal and instrumental.

In slow and dreamy waltz rhythm.

p sempre

Tipped with white in the moon's half - light,... Moon-light and star-light and lamp at the door,... Out in the gar-den a - float on the

p sempre

rit.

pp

tempo

p

dolce

dolce

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night, Now as the danc-ers are cross-ing the floor.

p sempre

Tipped with white in the moon's half-light,... Moon-light and

pp

star-light and lamp at the door,... Out in the gar-den a-

p

float on the night, Now as the danc-ers are cross-ing the

dolce

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floor.

pp sempre

dolciss.

dolciss.

poco rallen.

ppp

p con amore

Ros - es in bloom with the

p legato

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poco cresc.

sum - mer's per - fume, Ros - es are sway - ing from bod - ice and

poco cresc.

mp

hair; Out in the gar - den a - lone in the gloom,

mp

poco rallen.

You on the mor - row a - lone will be fair.

poco rallen.

tempo

p sempre

rit.

pp

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p sempre

Tipped with white in the moon's half - light, Out in the

p tempo *dolce*

gar - den a - float on the night,— Out in the gar - den a -

lone in the gloom, You on the mor - row a - lone will be

dolce *rallen.* *rallen.*

fair. —

tempo *rallen.* *8va.*

pp *ppp* *pppp*

Ped. *

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POND-LILY

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE
Op. 77, No. 8.

In this song, an attempt has been made to create an atmosphere of sultry summer stillness and vagueness, as suggested by the poem, by having recourse to the unusual 7/4 rhythmic pattern and to two 6-measure musical sentences.

Slowly and evenly.
(with musical articulation and careful adherence to 7/4 rhythm.)

mp
Float - er on the sul - try pool,

p *mp*

Chaste and de - li - cate and cool, *f* Round her weeds and sticks and scum, *p* Winds, be

f

gen - tle when ye come! *pp* *(like an echo over water)* (Lil - y, O lil - y, my

p *pp*

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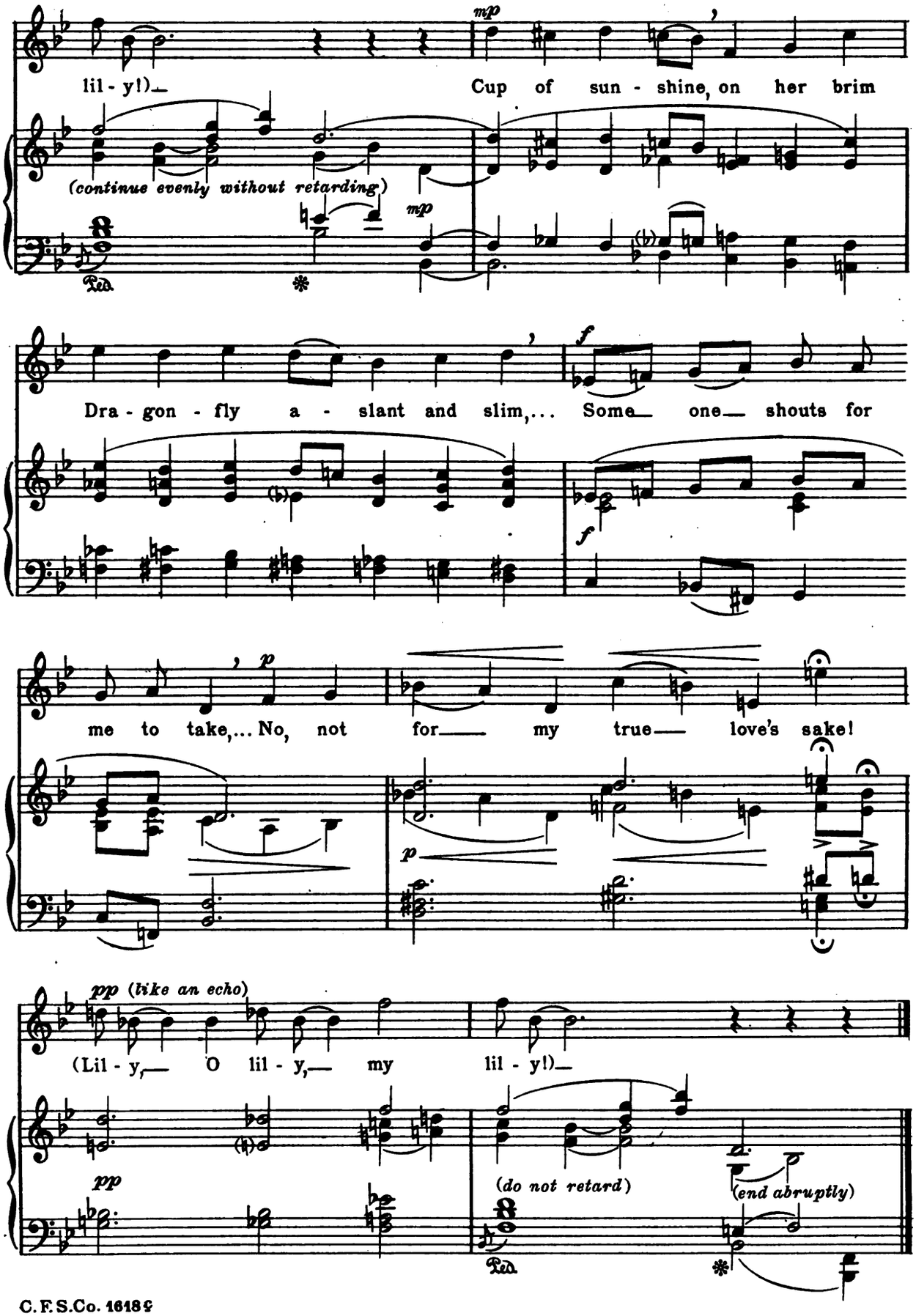

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WILD ROSE

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE
Op. 77, No. 4.

The wild rose suggests a picture of tranquil seclusion and reserve. This musical setting adheres to the continuous use of the note G-sharp in all but two bars of the song, and aims at unfettered freedom of formal structure through the use of two 10-measure musical sentences.

Exceedingly slow.

p delicately and tenderly.

Rocks are a-round thee, Thick-ets have bound thee, Dust has de-filed;

pp

(with constant use of both the soft and the sustaining pedals)

p

Yet I have found thee, Rose of the wild. Bees pass a-bove thee, Birds will naught

pp

of thee, Rose of the wild; Why do I love thee, Like a lost child?

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CARDINAL FLOWER

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE
Op. 77, No. 5.

The "careless freedom of boyhood" suggested the same double 10-measure musical sentence as used for "Wild Rose." A departure from tradition is attempted in writing the second verse in a higher key than the first verse, with the dual objective of heightened acoustical contrast as well as retrospective balance of key relationship with the flower-cycle as a whole. The key of the first verse is related with that of the previous song; the second, with the keys of the initial songs of the group.

Deliberately and reminiscently.

mp

I can - not praise thee well: I had a

lad's — brief look,... What was thy shape and smell, When,

poco f

com - ing down the dell, We wad - ed in the brook?—

p

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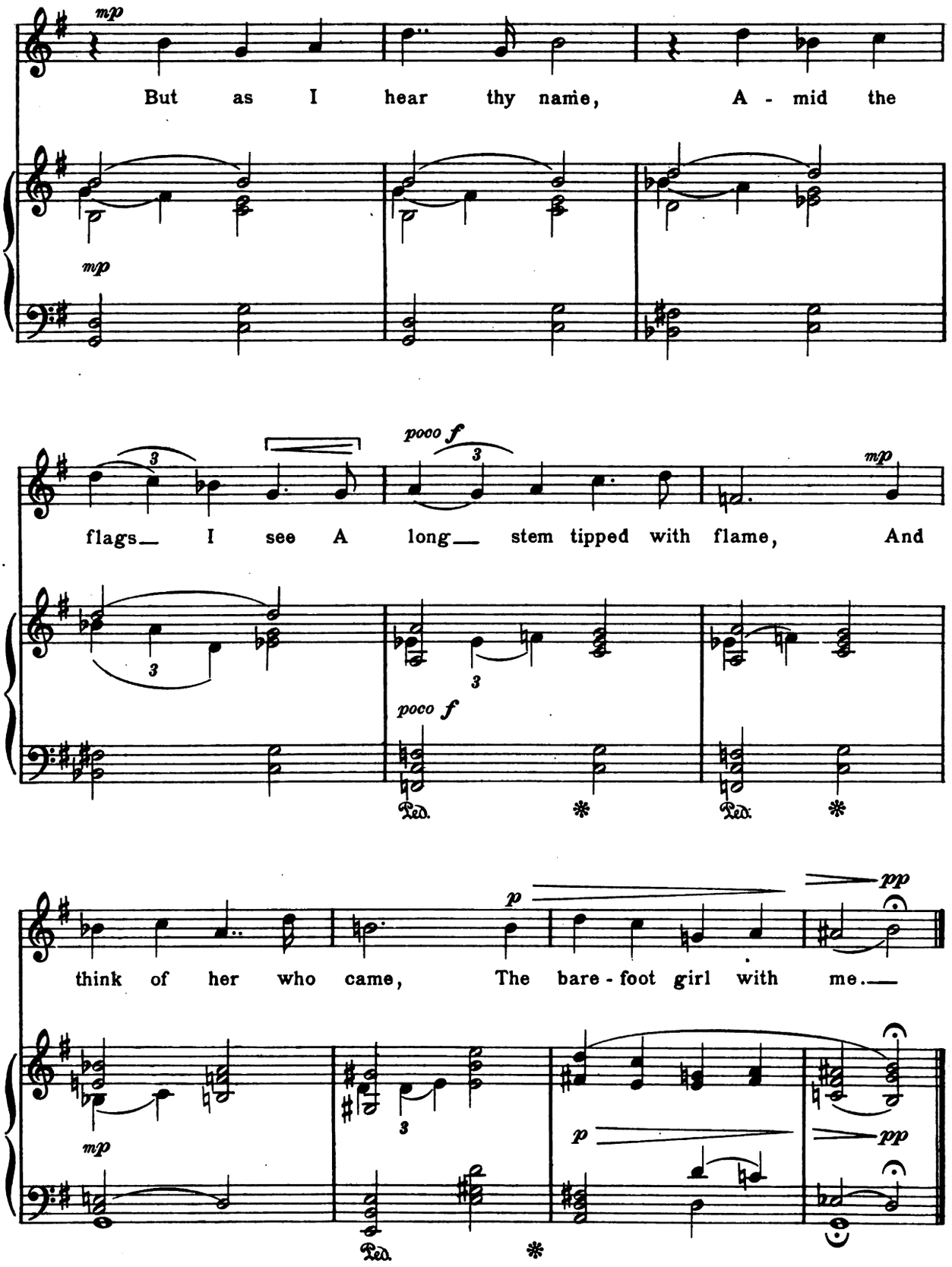

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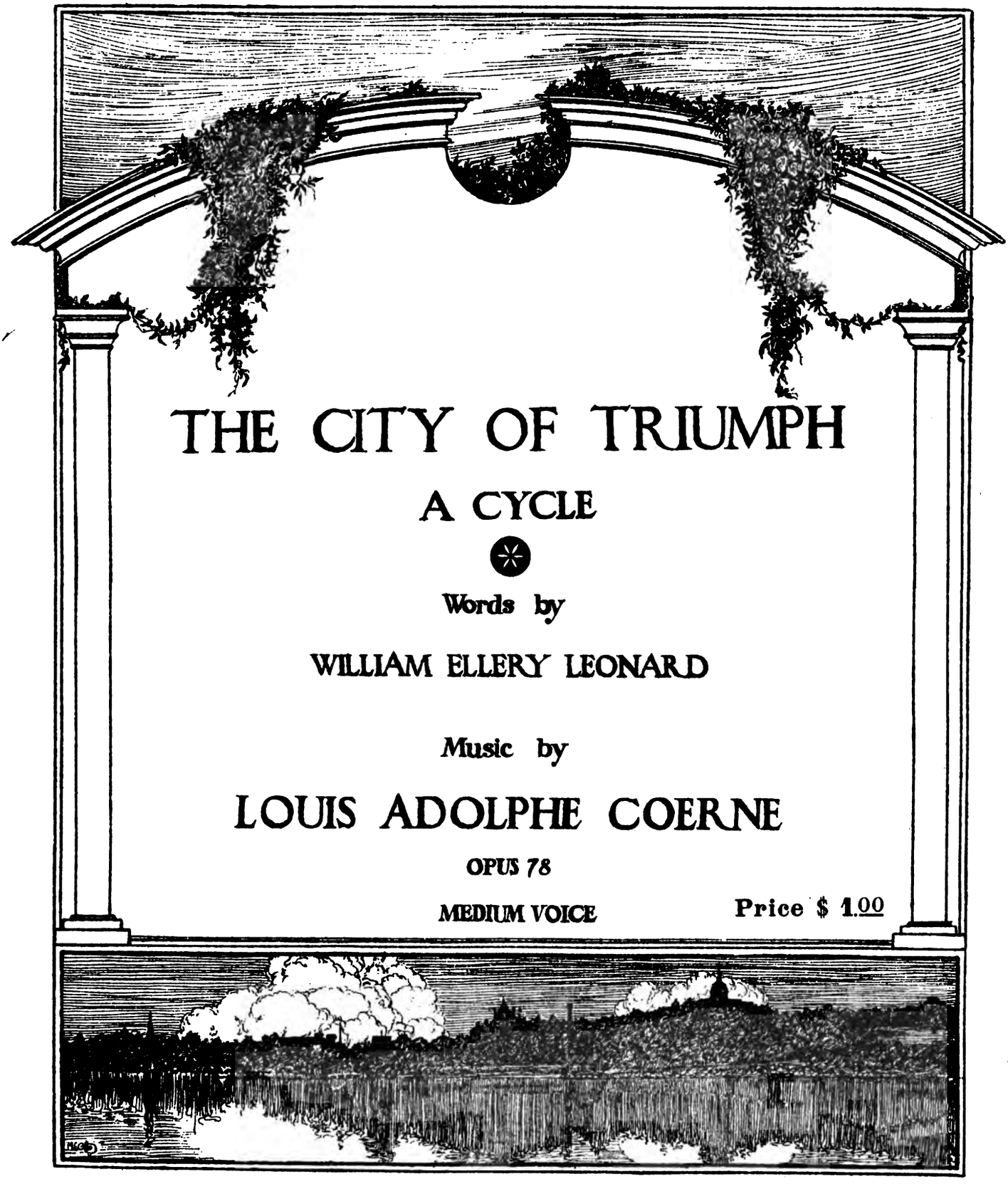

THE CITY OF TRIUMPH

A CYCLE

Words by

WILLIAM ELLERY LEONARD

Music by

LOUIS ADOLPHE COERNE

OPUS 78

MEDIUM VOICE

Price $ 1.00

Clayton F. Summy Co Publishers Chicago

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To Mr. and Mrs. Harold C. Bradley,
Madison, Wisconsin.

THE CITY OF TRIUMPH

A CYCLE

WORDS BY

William Ellery Leonard

MUSIC BY

LOUIS ADOLPHE COERNE

Op. 78.

I. Brown Angry People

II. Unclouded Stars

III. At Dawn He Rose

(Medium Voice)

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I. BROWN ANGRY PEOPLE

Brown angry people from bazar and stall,
Seeing the stranger pass of alien creed,
Rushed, with the beckoning hand and tribal call,
And dragged him naked at the gate to bleed.

II. UNCLOUDED STARS

Unclouded stars and moon, high deities,
Shone white on prophet beard and rended vest,
The desert winds blew in between the trees,
Upon the bruised thigh, the heaving chest.

III. AT DAWN HE ROSE

At dawn he rose; his weapon was a Dream,
Wherewith he smote them as they came to mock;
And, lo, by sunset, where their mountains gleam,
They tented him in splendor on the rock.

William Ellery Leonard.

Madison, Wisconsin, February, 1915.

(THE CITY OF TRIUMPH)

Score and parts for condensed orchestra can be obtained from the publisher. Orchestration: 2 Flutes, 1 Oboe, 2 Clarinets, 1 Bassoon, 2 Horns, 2 Trumpets, 3 Trombones, Kettledrums, Strings. The following additional parts are cued in, so as to provide full orchestration when desired: 2d Oboe, 2d Bassoon, 3d & 4th Horns, Bass Tuba, Harp.

C.F.S. Co. 1610-8

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THE CITY OF TRIUMPH

A Cycle

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE,
Op. 78.

BROWN ANGRY PEOPLE

Fast and tumultuously

ff

L.H.

ff

Ped.

8

L.H.

Ped.

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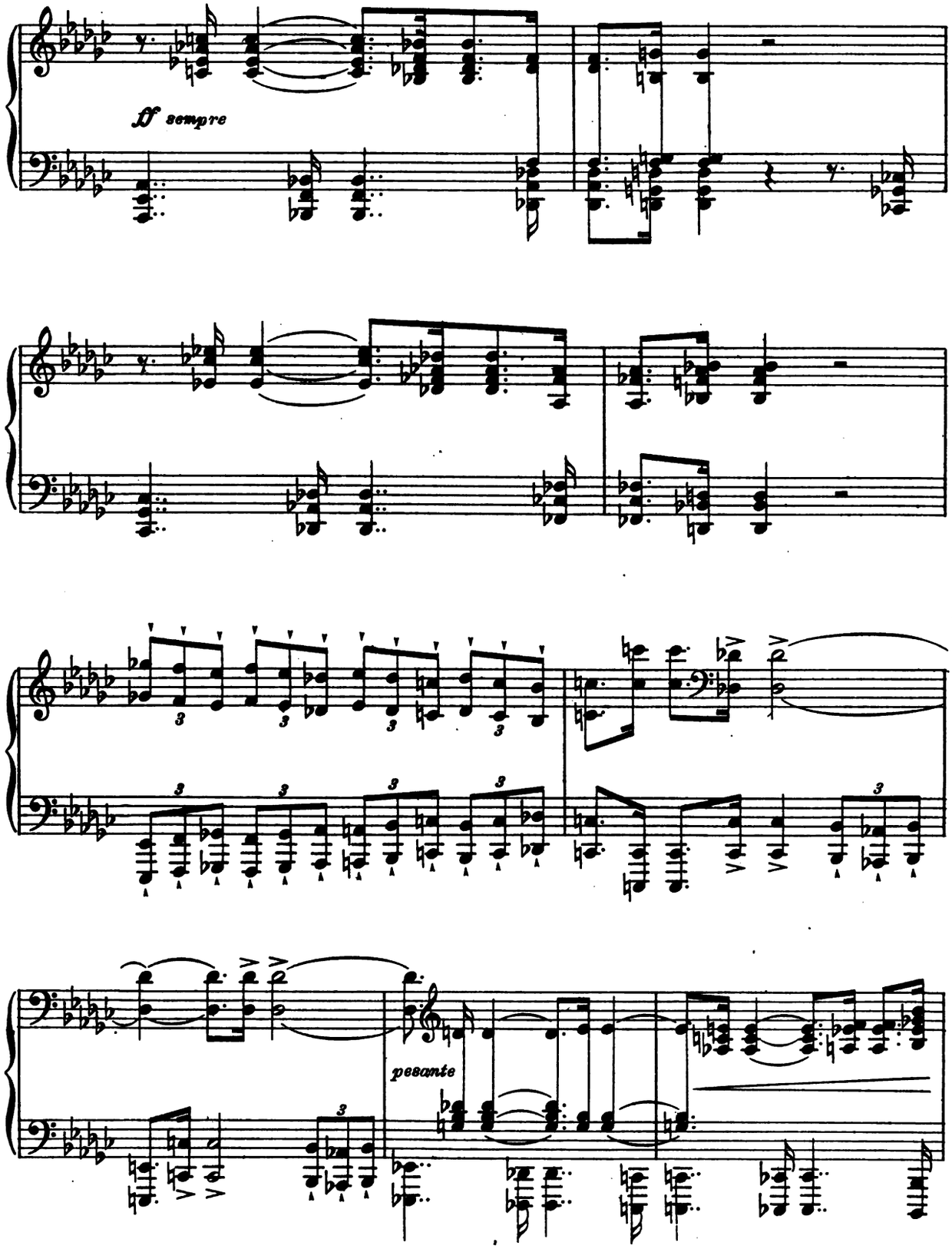

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As fast as distinct utterance will permit

ff

Brown an - gry peo - ple from ba - zar and stall,

fff *f*

cantabile

meno f

See - ing the strang - er pass of a - li - en creed,

cantabile

meno f

Ped. * Ped. Ped. Ped. *

tumultuously

ff

Rushed, with beck - on - ing hand and tri - bal call,

più f

pesante

sf

and dragged him na - ked

fff

pesante

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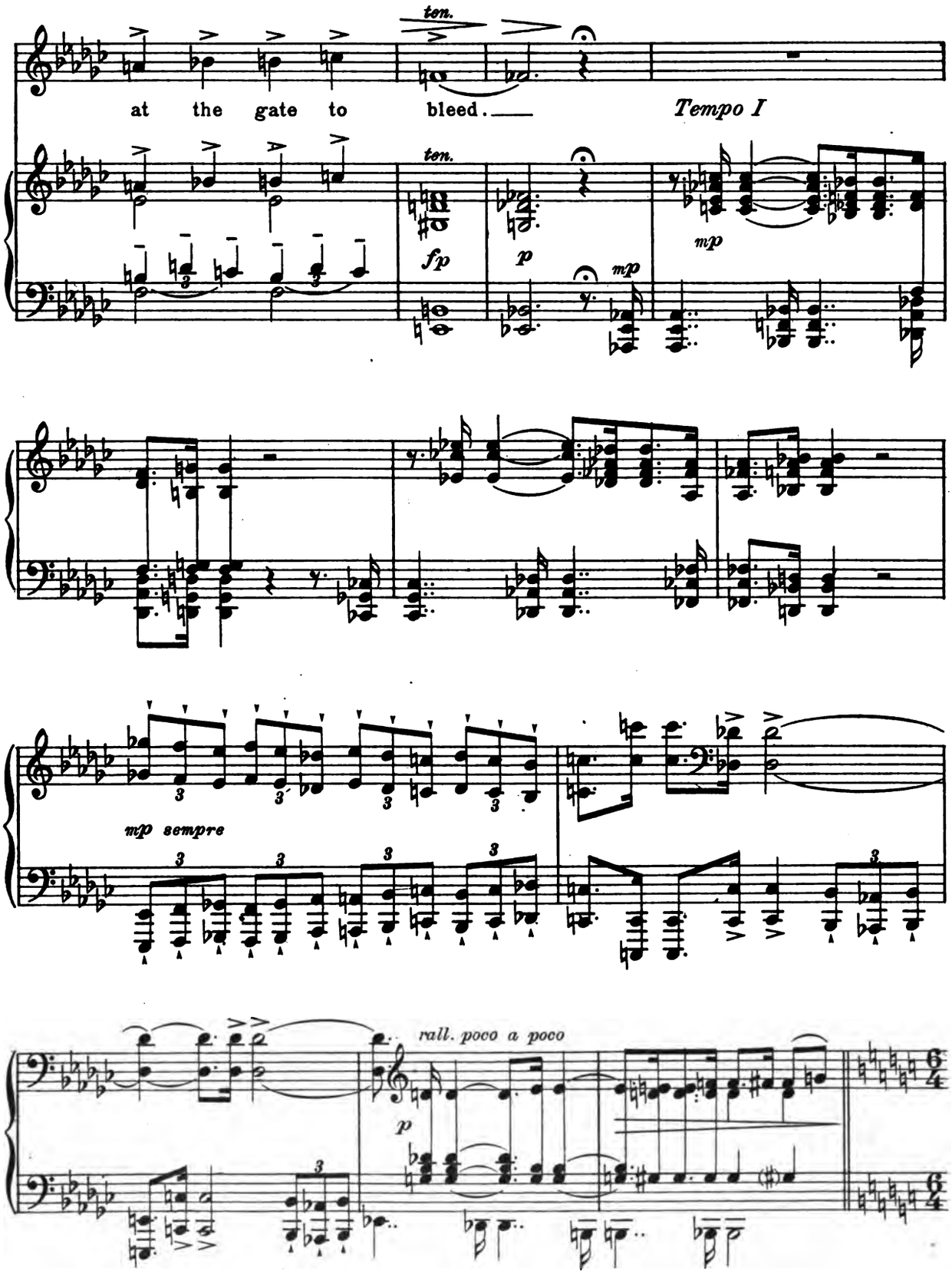

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UNCLOUDED STARS

(The following lines are to be spoken quietly by the singer without regard to musical accent, during the playing of the accompanying motives.)

Very deliberately

p

sustained

1) "Unclouded stars and moon shone white on prophet beard"..

2) "The desert winds blew in be-

pp dolciss.

1) MOTIVE OF PREMONITION

p

2) MOTIVE OF DESOLATION

Ped. Ped. ✻

tween the trees"..

3) "At dawn he rose; his weapon was a Dream"..

R.H.

3) MOTIVE OF VICTORY *p*

dolce

L.H.

p resolutely

R.H. L.H.

Ped. ✻

sustained

rit.

pp dolciss.

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very deliberately and sustained

MOTIVE OF PREMONITION

p

Un-cloud-ed stars and moon, high de - i - ties,

pp dolciss.

sustained

p

Shone white on prophet beard and

pp dolciss.

MOTIVE OF DESOLATION

mp

rend-ed vest, The des-ert winds blew in be-tween the trees,

p

slightly faster

Up-on the bruis-ed thigh, the heav-ing chest.

mf

mf

mp

mp

rallen.

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AT DAWN HE ROSE

Very slowly and broadly — *with dignity*

MOTIVE OF VICTORY

poco f — *pp legato* — *p* — *mf* *sustained throughout* — *f* — *più f* — *f subito* — *più f* — *rallen.* *ten.* — *ff* — *lunga* — *sempre*

At dawn he rose; his wea-pon was a Dream, Where-with—he smote them as they came to mock;— And, lo, by sun-set, where their mountains gleam, They tent-ed him in splen-dor on the rock.

C. F. S. Co. 1610-8

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